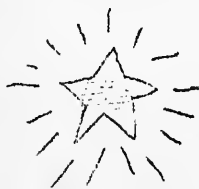


NORTHERN JUNKET



VOL 8
NO 7

25¢

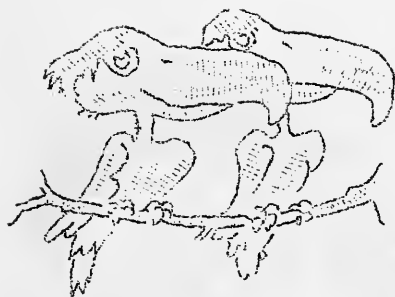
INDEX

Article	Page
Take It Or Leave It	1
Folk Dance Manners	2
Dancing In the Church	8
Tradition	11
Rosin The Bow And Away We Go	13
Rod's Weekend	19
Year End Camp	21
It's Fun To Hunt	24
Contra Dance - The Orange Tree	30
Square Dance - Old Fall River Line	31
Folk Song - A Trip To The Grand Banks	32
Folk Dance - Blaydon Races, Mixer	34
Take A Fling At Scottish Dancing	35
News	36
Painless Folklore	39
Remember When?	40
Folklore For the New Year	43
Hither And Yawn	45
Hometown Food	46
Kitchen Hints	51

Like polkas and polka music? Then write at once to the Polka Records Distributor, P.O. Box 101, Rockville, Conn. and ask for their latest lists of Polka Records By Mail.

00000

If you're looking for a place to dance traditional New England squares and contras plus a few European Folk Dances throughout the evening write to Edna Priest, RFD, Tinker Rd. Nashua, N.H. and ask to have your name and address placed on her mailing list.



TAKE IT OR LEAVE IT

It is heartening to note the continued success of what might be called "Old-Time" dancing - if it were only a little older! Age has little to do with it though. What is important is

rebellion against so many "new-fangled" calls and the return to the simpler delights of square dancing as it was practiced a generation ago. How long the trend will continue I have no idea. Hopefully, it will keep on growing for many years to come. Certainly to all but the most blind the way has been shown to a return to saner square dancing. It took courage on the part of the callers to deliberately go back to the dances of the fifties. It will take courage for them to continue. With increased patronage to reassure them it could be the beginning of the most important thing to happen to square dancing since somebody named a century old figure "square through".

Admittedly any form of recreation that stands still will die of stagnation. BUT do we really need over 200 so-called "basic" figures in square dancing? I doubt it very much. I'll say it even stronger - NO WE DON'T NEED THAT MANY! We are too prone to glorify the new simply because it is new.

And a final thought provoker: European folk dancing is attracting young college students to its ranks in ever increasing numbers. Too many of these same college folk dancers will have nothing to do with square dancing. The rudest among them laugh at it. Why?

Sincerely

Ralph

FOLK DANCE MANNERS



A three-day folk dance jamboree, festival and conference is held in New York City each Thanksgiving weekend, sponsored by Folk Dance House. A vital part of the conference is the Sunday morning leader's conference, during which various subjects are discussed. One year each teacher showed their technique in teaching basic steps. Another time mutual problems of programming and running a good folk dance group was on the agenda. Mostly the meeting brings together good leaders to exchange ideas and experiences.

In 1963, the meeting was devoted to a discussion of folk dance manners for both the teacher and the dancer. We thought you might like to read the report of the meeting. Nancy Rosenberg of the Washington, D.C. group was secretary. Rate yourself by the following:

1. It may seem silly to write the obvious, but phrases such as "Please", "Thank you", "Pardon me", "May I help you", "Welcome to our group", are important.

2. Let the teacher do the teaching...be a helpful dancer, but DON'T coach your partner or sit while the teacher is trying to explain the dance. People can't listen to two voices at the same time....Let only the teacher do the teaching and coaching.

3. Join the dance at the appropriate place. In a

contra line, go to the foot of a line, do not break in along the line or at the head. In a line dance or circle dance, go to the end of the line. Don't assume the leader's spot after it is formed or break into a line once it is moving. If you must leave a circle dance before it is over, join the two hands of your neighbors before you go so that you don't leave a sudden gap. If you are leading a line, make sure you know the dance, and more important, know it the way the group has been taught.

4. If you are sitting out a dance, be quiet during the teaching. You may be disturbing those who are learning the dance. Once the music starts you may resume your chatting.

5. Just because you know the dance does not mean you should sit it out while others are learning it. Get up on the floor and learn it again. You will be doing two things....helping new people to learn more rapidly, and there is always some new point you may be learning to make you a better dancer. Most important, don't stay out of the teaching process and then get on the floor and do the dance a different way from that just taught by the teacher.



6. Wear appropriate folk dance clothes. (Costumes are not necessary). Full skirts or dresses and low-heeled shoes are best for girls. For men, short-sleeved sport shirts and leather soled shoes are good. T-shirts for men are not acceptable in many groups. Slacks for girls are definitely taboo.

7. Make certain that both your clothes and your-

self are clean and neat, and do use a deodorant. That beatnik look just doesn't go in good folk dance groups.

8. Help the new dancers; make the new comers feel at home, and encourage their learning. Don't dance with the same person or the same group all the time. Avoid cliques....share your dancing with many people. It's a good feeling.

9. When the teacher announces that a dance is only for those who know it, don't get up on the floor if you DON'T know it. During unfamiliar circle dances, you spoil the fun of others if you join the circle not knowing the dance. On the other hand, if you are doubtful, but do know the dance, it is wise to dance in an outer ring, or get behind the others to refresh your memory.



10. Co-operate when couples or individuals are needed to fill in sets.

11. Keep hands off the record and record player. Such equipment represents a big financial investment and mishandling either can cause serious damage. Most leaders will be happy to give you record numbers or tell you about their equipment...just don't touch!

12. Don't offer gratuitous advice to the teacher, or leader, during the process of teaching. Suggestions ARE appreciated at a quiet moment during free periods or after a session. Don't tell a leader he is teaching a dance wrong when he is in the middle of his teach-

ing.....afterwards, you may want to say that you learned the dance in a different manner, and you'd like to compare notes about it....after all, you could be the one who is wrong!

13. When visiting other folk dance groups, check to see if they are doing a different version from the one you know. Then, "when in Rome, do as the Romans do" or else sit it out. Don't assume that the group is doing the dance wrong....maybe they are, but don't you go out and do something different from everyone else on the floor.



14. When attending special dances of ethnic or nationality groups, dress and act appropriately for the occasion. Usually these are dress-up affairs and folk dance clothes are not in order. Guests at such functions should be prepared to spend money for food, drink and possible contributions. The musicians will have a prepared program for the regulars, and folk dancers should not offer advice as to what to play just for them.

15. Be a responsive and enthusiastic member of your group. Show your appreciation. Thank your partner and your neighbors after a dance. Say good night at the end and don't forget to do the same for the teacher.

16. Because the general public still tends to think of folk dancing as either "sissy stuff" or "kooky" every effort must be made by both dancers and leaders

to conduct themselves in a healthy, normal, well-behaved manner in all folk dance situations.

At the same leader's conference at Folk Dance House in 1963, the conference discussed manners and ethics for leaders as well as for dancers. Here are some of the highlights to come out of that part of the day.

1. Much of the atmosphere of a dance group is set by the attitude of the leader. What he says, the way he teaches, the manner in which he organizes his evening's program are important.

2. A good teacher makes certain he knows a dance well before he attempts to teach it. Too many rush home from workshops and try to introduce dances before they have mastered them. Don't try to be the first to teach a dance. It is better to make sure you have it right.

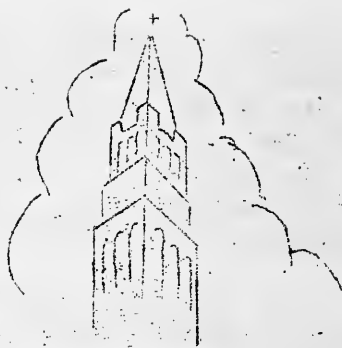
3. Remind your group about etiquette for folk dancers....don't assume that they come to you with good manners. Acquaint them with the suggestions offered at this meeting. Make certain that your group understands whatever rules and regulations set down by you, your sponsor, or your organization. This applies to matters of dress too.



4. Remind your dancers that sometimes there are variations for a specific dance. Some groups know all the variations or versions; some are content with just one. Traveling folk dancers should adjust to the group with whom they are dancing, and leaders should encourage this attitude in their dancers.

5. Work out a system for handling those dancers,

DANCING IN THE CHURCH



by Rev. KENNETH McCRAE

About thirty years ago when building a large city church, the leaders of that church summoned other church workers to meet with them. The leaders discussed what should and should not be "allowed" in the spacious social rooms of the church. "What about dancing?" they asked. "Why, of course you may dance!" the church workers decided. "Dancing does no harm, and there is a great possibility of it accomplishing much good."

Of course there is nothing wrong with dancing in and of itself. In fact, under the guidance of capable leaders, dancing can be another sociable, healthy and wholesome tool in the kit of the church worker.

Most types of recreation, including dancing, help to develop physical and mental skills which make for more healthy and well balanced persons. Of course the dancers learn to recognize and feel rhythm. With dancing the leader can help the dancer to develop not only muscular skills but also some healthy attitudes of mind. He learns to coordinate what he hears with what he makes his muscles do. He also learns cooperation, self-confidence and graciousness.

Folk dancing is a comparatively new tool in the kit of the church worker. Yes, dancing is mentioned in the Bible. In fact, David performed a type of a folk

dance to the Honor and Glory of God before the Ark of the Covenant (which symbolized God's presence in the midst of David's people - see 2 Samuel 6:16). And the writer of the book of Lamentations hints that dancing will be one of the "joys of our hearts" which will stop when Israel is carried away captive. (See Lamentations 5:15). In addition, some of the early Christians must have done some dancing to God's Honor, for dancing is suggested in the Apocryphical Gospel of John (this is not the Gospel we have in our Bibles.)

But many of us here in New England, being of Puritan ancestors, have inherited a tinge of misgiving about any type of dancing, for at the time of the founding of the country almost all Protestant groups frowned upon this form of recreation.

We are now beginning to use this tool, and we are learning to avoid what our Puritan ancestors didn't like about dancing. Most of us who are in the local parish ministry have much to learn yet about this tool. But we are trying to learn, and we are finding that wholesome attitudes can be fostered through folk dancing when nothing else works.



Folk dancing especially is social. Boy and girl meet with other boys and girls in give and take cooperation. In fact, dancing is almost the opposite of selfishness. We dance that we may feel the good will of many other people. For a shy boy or girl will often do a square dance or a circle dance because he is not alone with a member of the opposite sex. In the folk dance the shy person knows that there are many others, some perhaps as shy as himself, who have to cooperate to make the dance pleasant to all.

In the field of working with adults we find that folk dancing helps to promote neighborliness and good feeling among people of a community. Here is one bit of recreation where there is no winner or loser. Everybody is equally free to dance and to learn.

We who are specialized church workers have much to learn about folk dancing and music and their use and usefulness. We know that there are some unselfish and capable people who are leading the way in the process of learning. They are willing to teach us. More power to those learned folk dance leaders! It is possible that folk dancing could be an important tool in winning the souls of man to righteousness, love, and hope that is in Christ.



REMEMBER THESE DATES

- | | | |
|---------|---------------------------------|----------------------|
| Feb. 9. | Folk Dance, Radcliffe Gym. | The Taylors, leaders |
| " 16. | Folk Dance, Brandeis Univ. | " " " |
| " 19 | Folk Dance Party, Cambridge YW. | No teaching. |
| " 20 | Family Folk Dance | " " 3 to 5 p.m. |

March 5. The annual "Dance Marathon" at Browne & Nichols Gym. Start at 2:00 p.m. and dance non-stop til 11. With a supper served from 4:30 on. Requests, no instructions. \$3.00, including supper; \$1.00 after 9 p.m. Soft shoes please!!

March 12 - Scottish Country Dance Party, Cambridge YW.

For information on these or any folk activities in the Greater Boston area, call the Taylors, 862-7144. Write to them at 62 Fottler Ave. Lexington, Mass. 02173

#####

TRADITION

TRADITION is a dirty word,
The Go-go's whipping boy;
They say it means dull dancing
Which live folks won't enjoy.

They try to tell their clients
TRADITION has stood still;
Has slumbered in each valley
Behind each yonder hill.

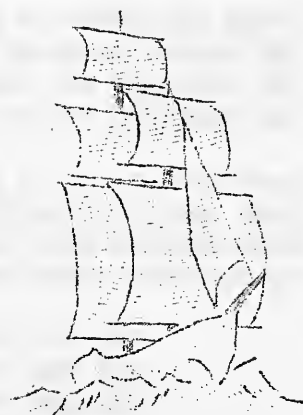
They never tell their dancers,
'Cause they don't know themselves,
TRADITION never went to sleep
Up on some dusty shelves.

I scan a man's attire,
It's names do not much change,
But if Sonny dressed like Grandpa
He'd look quite mighty strange.

Men still wear coats and trousers,
Socks, boots, and also shirts,
But tailored now for comfort,
Not starched up where it hurts.

They don't wear high-laced brogans,
To ancient style not martyrs;
Abandoned lon-john itchies,
Plus safety pins for garters.

Once ladies of the kitchen,
Through which each vittle passes,
Did shine their ebon ranges
And lug out lots of ashes.



Today the stove is ashless,
The sink a gorgeous sight;
The washtubs and the wringer
One gleaming box of white.



Each unit still is present,
Each tool is ever there
That Grandma must have needed
To cook and clean with care.

But the clothes that fitted Grandpa,
And the tools of our Grandma,
Through constant evolution
Forward, have journeyed far.

Improved down through the ages
To better each condition;
But in basic fundamentals
True descendants of TRADITION.

Today's fine modern dancing
May bear that tag 'TRADITION',
But like the clothes and kitchen
Has improved its every mission.

As it journeyed through the ages
With progress has kept pace,
To help folks dance in comfort,
And preserve each smiling face.

So don't let folks mislead you,
When at its name they sneer,
TRADITION ain't old-fashioned,
It's dated NOW and HERE.

Don't tumble for their sneering,
Senile is not it's fate;
Through pleasant evolution
It's really up to date.



PAT PENDING 12/30/65

RODIN THE BOW AND AWAY WE GO!

by JAMES BARR FUGATE



"That tune they're playin' now, fer instance up in Nebraska they call it 'The Cowboy's Waltz'; down in Arkansas where I grewed up as a boy, we called it the 'Wolves Hollerin' Tune'. Guess it's whatever section's got the most of that helps make up the title of a song. Maybe over in Georgia these days they call that same piece 'The Demonstrator's Shuffle'.

The man's eyes danced with amusement in his sober face. "What I'm aimin' to say is, namin' a tune is sort of up to the individual."

The speaker was a member of the Nebraska Old Time Fiddlers Association, a group of old-time music makers 500 strong in the state of Nebraska, which had sent a delegation of 30 to Kansas' first annual Fiddlers and Pickers Convention held in Salina.

The Nebraska group was turned out in uniform blue with yellow trim, the women in ankle-length dresses and poke bonnets, the men in blue shirts with yellow handkerchiefs. Among the shifting, colorful crowd moving around Memorial Hall, they were outstanding. The group on the stage swung into another fiddle tune, much more lively with skirls and fancy work from the several fiddlers.

"Now that piece they're doin' now," my informant, a husky young giant told me, "I recollect my granddaddy

playin' it as 'Peg In Her Low Back Cart', but my Ma always sang it as 'Cotton-Eyed Joe'. I reckon maybe both of 'em was right 'cause they never got together on a thing that didn't amount to a hill of beans."

Again the twinkling eye as I thanked the fiddler for the information.

"Ch, I don't mind talkin' to you if you ain't one of them newspaper people," he said mildly, eyeing my camera.

I was seized with a fit of coughing. My companion obligingly hit me on the back so hard my knees buckled, and then grabbed my arm to keep me from fallin' - I mean falling.

"Newspaper people sure can get things outta shape, it seems to me." He shook his head sadly. "Sometimes the ideas they put out for folks to read is plumb comical."

"If you were writing this get-together here up, I asked curiously, "how would you tell it?"



My idle fiddler thought a moment before he said, "Well, I guess I'd just say a lot of folks that like to fiddle the old tunes the way our ancestors did, frove a heck of a long distance - from as far away as California, an' Texas, an' West Virginia, in fact - to get together and have a real good time, and trade tunes, like I'd be sure to say they wasn't no liquor allowed. Liq-

uor gives fiddlin' a right bad name with some folks."

I nodded, making mental notes hurriedly.

"Then I'd say something about all these people here - must be nigh on a thousand or so - an' I'd say they was right nice folks, like everybody else, and I'd give their ages. Some pretty old, like that feller over there who's past 90, down to Mrs. Carmical's youngun there, that poles a mean fiddle already at the age of seven, only he ain't gonna play today 'cause he set down on his special-made instrument in the bus this mornin'."



I tsk-tsked in sympathy.

"An' I'd be sure to name somethin' about the teen-agers we got, how many of 'em, you know. Most folks think only old timers fiddle old time music. It ain't so. Byron Berline's to be here somewheres and he's just turned 21, the youngest to ever win the Nantional Old Time Fiddlers Festival. Our teen-agers and young married people don't hold much with rock-a-roll. They say it's too depressin' an' I know what the mean. When Beatles, fer instance, don't ever seem to be goin' no place pleasant much, whereas most of our music is just jumpin' with high spirits, like the pioneers that was goin' west a hundred years ago."

"You'd make quite a newspaper man," I said.

"Well, I don't know about that," he replied modestly, "but I'd be sure to put down somethin' about the outstandin' personalities here."

"Like whom?"



"Like Fiddlin' Dave Dumler from Russell, Kansas, that's whom, up there on the stage now, playin' his dulcimer that he made himself. That instrument took him years to make.

"An' like Mrs. Minnie Young from Omaha, that heavy lady holdin' that gittar on her lap like it was a sleepin' infant. She's a great-grannie and she's got a heart condition, but she never misses a meetin'. She says fiddlin' and pluckin' keeps her goin' now that she can't square dance no more. She wanted to be a fiddler, but it was a big family and she was late hatchin' out. By the time she saw light, they was already five fiddlers in the family an' they needed some backin' up so they forced her to become a plucker. But she sure can handle a gittar. She plays it just like she holds it - like a newborn babe."

"Are you a fiddler or a plucker?" I asked.

"Oh, I play a washtub."

"The WHAT?"

"The washtub - like the pioneers that got music outta most anything. I fit me a string on a broom handle and pull it through the bottom of a upside-down wash tub. When the string's tight it gives out a boomin' sound like a young bullfrog with the croup. Sounds right pleasin' too, when everyone's beatin' the dickens outta some reel or a jig or somethin'. That and the jug"

"The what?"

"The jug player. I ain't seen none here yet, but

there's bound to be a couple of good jug men before long. That young feller over there plays the bones."

"You mean--" I shuddered in spite of myself.

"Naw, not real bones. They're just two flat pieces of wood he puts in each hand and flaps 'em together real fast, sort of, so they sound like a buckshot hittin' the barn door late at night when you're passin' through in a hurry, if you get what I mean." he grinned.

I hoped I hadn't understood what he meant. If he was trying to say that he was - -

"You'll have to excuse me now, sir," he interrupted my thoughts. "I see my group is forming over there near the stage. It is almost time to begin our part of the program. I've enjoyed talking with you. Lots of luck with your story!"



My mouth was hanging open with surprise. The sleepy, hill-billy drawl was gone with the young man's lethargic manner and slouch. He stood before me tall and straight and he was grinning with delight as he held out his hand in farewell.

"But you're accent is gone," I blurted. "You sound like every one else."

"Of course. I was just proving to you how easy it is for you newspaper men to get your facts all wrong. You'll take anything at face value. Suppose you'd written up your story from my hill-billy comments?"

"How do you know I won't?" I asked, frowning because I'd been taken in so easily.

"You won't," laughed, turning to leave. "I'm bigger than you are."

"You going back to Nebraska tonight?" I called after him.

"I certainly am."

"Do you ever get down here to Kansas often?"

"No, never. I probably won't be down again before next year's festival. So long and good luck!"

I didn't bother to return his wave. Instead, I hurried away to a quiet spot so that I could get as much of his conversation on paper as possible before I forgot it.

- from Western Kansas Press, 11/2/65

Ed. note. This is a write-up of the recent old-time fiddlers convention held in Salina, Kansas. It is one of the most amusing, and factual pieces we've read in a newspaper in years. "De" DeRyke featured it in her OLD TIME FIDDLERS NEWS, vln6. If you like fiddle tunes and old-time fiddling, why don't you write her at 3836 South 16th St. Lincoln, Nebraska, 68502, and ask to join the worthwhile organization.

(((((((((((((((((
))))))))))))))))

DATES TO REMEMBER

"OLD TYME" SQUARE DANCE NIGHTS

at The Barn, 32 S. Maple St. Hazardville, Conn.

Ralph Sweet, caller

Jan. 15 & 28 - Feb. 18 - Mar. 18. - Apr. 15 - May 20

June 17

All beginners, former square dancers and club dancers
are welcome.

ROD'S WEEKEND

November 5-6-7, 1965

The Inn at East Hill Farm

Troy, N.H.



Some three score and more friends of the dance gathered at East Hill Farm, Troy, N.H. for the annual weekend directed by Rod Linnell. Brisk dancing weather prevailed throughout the session.

The staff included Rod himself for squares, and it should be noted here and now that Rod's choreographic genius in setting up interesting patterns in double quadrilles and danceable squares demonstrated his mastery of the art. Truly, these double quadrilles are the most intriguing figures brought to light in American folk dancing in this dance generation. Ralph Page introduced three old-timers: Genet's Recall, Ashley's Pride and Otsego Hornpipe that are on a par with British Sorrow and Sackets Harbor. While still speaking of contra dances you should know that Rod introduced a real doozy - a double progression triple minor, promptly dubbed The Witches Brew by Ralph himself. This one is destined for a challenge dance especially on the part of the caller! Ted Sannella, a newcomer to these weekends led the group in interesting European folk dances. Set up for the square dancer who likes occasional folk dance interludes they furnished a nice change of pace dance-wise for the assembled campers. Rounding out the staff was

Bill Tompkins, who caught the fancy of the people with another series of colored nature slides that were even nice than the ones he first showed us last year. It was interesting to note that this year all of the veterans of camp life were on hand early for the showing and had prevailed upon some of the new folks to join them.

Opening night, being Rod's birthday, we were treated to a couple of hours of live music when Eddie Chabot and Roger DesJardin from Keene, joined the group midway through the evening, and after a slight pause to get set up, entertained us with old-time tunes suitable for waltzing and fox trots. We don't know exactly who engineered the idea, though we have suspicions, but somehow or other Ralph was inveigled up onto the stage to call a contra. Fine you say, what's peculiar about that? Nothing, except that Eddie and Roger played a medley of tunes to samba rhythm. So we danced a samba-reel for maybe the first and only time. It was fun for all - musicians, dancers, and caller!

What is now a traditional part of these weekends - Parker's Hospitality Hour - preceded the Saturday night meal, and host Parker Whitcomb's table of delicacies disappeared like snow in a July sun! While on the subject of food, it must be said that the reputation of the Inn's kitchen was upheld in fine style and if you went away from the table hungry it was your own fault!

Dance weekends are becoming more and more popular in the east, and rightly so it seems. They are somewhat like a reunion, so it was nice to welcome again the contingent from Canada - New Brunswick and Nova Scotia - and the many other square and folk dance friends, and to hear them say in leaving that they'd be back again another year.





YEAR END CAMP

What can be said about Year End Camp that has not already been said? Well, it was the largest one ever - 152 being an all-time high. The walls of Masonic Hall bulged, especially at the evening parties when everyone was present: Twenty late registrants had to eat their meals in local restaurants because the facilities of the kitchen simply would not permit preparing meals for even one more than the hundred some odd campers plus scholarship people and the staff. Beginning back in 1953 with 23 people it has developed into this outstanding folk event and proves that they must be doing something right - to coin a phrase!

One of the things being done right is an exceptional staff each year. Headed by Ralph Page for contras - and once more he proved that this form of the dance can be as interesting and challenging as you want to make it - in included also Rod Linnell for the squares, and sure enough his double quadrilles dispelled any doubts that traditional New England style dancing is dull and dreary. Dick Crum for Balkan dances was in his usual high gear throughout the session. This man is a wizard

in breaking down difficult steps and rhythms to where they seem relatively easy, and he had our feet doing all kinds of things we hadn't thought they could ever do. Conny & Marianne Taylor added to our dance lore, especially at the evening parties to which they brought their own particular brand of leadership that added a lot to the general gaiety. Gordon Tracie for Scandinavian dances was a newcomer to Year End Camp. His dances are particularly suitable for the general folk dancer and his classes became more and more popular as the session went on. It will be a long time before Pyramanadans is forgotten!



If any one man can change the character of a camp just by being there then Glenn Bannerman is that man! His unexpected - to most of the campers - appearance at Year End Camp and his participation as a leader at each evening party changed an excellent camp into a great one. The man is a genius in his handling of children. We had a dozen or more 'younguns' at camp and while they were not permitted at classes and most of the meals, they were invited to come early each evening for a special session of their own of suitable dances and games. Ruth Schenck and Glenn were leaders of this special interest group and it was a rare treat to watch them when Glenn gathered them into a circle to listen to a folk story. The adults enjoyed it as much as the little ones!

Art Schrader was another newcomer to the staff and he did an excellent job in leading us in folk singing at the conclusion of each evening party. Time was found too for a couple of special sessions in Old Time New-England choral selections. The Schraders provided an ideal change-of-pace and we hope that they can return

annually to Year End Camp.

New Year's Eve is the gala night of Year End Camp. It is the night of our International Ball to which all are invited to wear traditional folk costumes. Each year a few more campers do this and this time perhaps a third of the number were in gorgeous costumes from many lands. The New Year was appropriately welcomed with the singing of Auld Lang Syne and the playing of Bingo and the Polster Tanz, and the drinking of everyone's good health with some of Angela's special hot mulled sweet cider redolent with spices. Few complaints were heard about a lack of dancing on this night!!

Sunday morning we rode to The Inn at East Hill Farm, where each teacher reviewed some of the dances he had been showing. And then back to Masonic Hall for the traditional last meal - Smorgasbord. And what a meal! The cooks, June Bean, Judy Hatch, Angela Taylor and Maggie Klinteberg, with their scholarship helpers had once more outdone themselves and with gaping eyes we walked by the tables and wondered how it could have been done in so short a time. All meals were excellent as usual, but Smorgasbord was something to remember!

So there are the ingredients of what had to be one of the finest in this long series of Year End Camps; a staff that was superb; food that was consistently excellent; and most important of all, a grand group of campers from Ontario, Quebec, Michigan, Ohio, Virginia, Maryland, New York, all the New England states, and many places in between.

'Will ye no' come back again'?



IT'S FUN TO HUNT



An Old-Time Ball in Worcester

by MRS. E.P. STURGIS

It was in the beautiful month of October that the Worcester County Agricultural Society elected to hold its annual "cattle show". And what a comprehensive term that was! Only another for a week of gaiety, and I may say it was the gala week of the year in Worcester in the old days.

The ball in the evening was the great social event of the day, and had been looked forward to for many previous weeks by the young people of the town. One might suppose from the name that all the farmers and their families would attend, but on the contrary it was, to use a conventional term, a most select affair, and it was only with difficulty and influence that any outsider could procure a ticket, though the rules regarding entrance were much relaxed at a later date. The company was composed of all the prominent members of society, who were invited as a matter of course, the gentlemen in the family paying \$5 each for their tickets, while the ladies were admitted free. Cattle show week found all houses filled with guests, for this opportunity was taken to invite friends from elsewhere.

Weeks beforehand a meeting was called of the gentlemen in the town to elect managers. Committees were chosen by them to attend the different departments - for music, invitations, supper, dressing the ballrooms and for

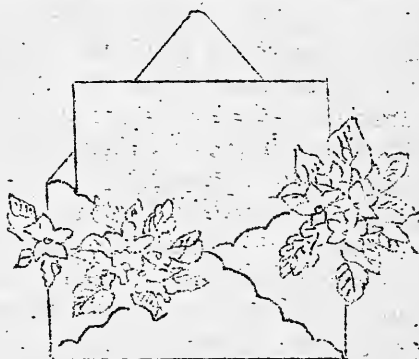
carriages, for there were not many in town, and the young men on that committee having engaged them all went about to the different houses on the evening of the ball to collect the guests. At an earlier date than I can recall stages were used for this purpose.

In my day the balls were given in Brinley Hall, though originally they were held at Stockwell's Tavern, or Hathaway's it must have been in those days, and the committee on dressing it for the occasion called upon the young people to assist. Groupd pine and laurel in large quantities were brought to the hall from the woods, and long garlands were woven, which were wreathed around and between the pillars, festooned from the chandeliers and hung from the music gallery. Trees of hemlock and pine stood in the corners of the hall, and wherever they would be ornamental. The hall being painted white, the effect of all this green on the woodwork was charming, "a study in green and white," and when the lamps were lighted the heat from them caused an aromatic fragrance of the woods to permeate the hall.



The ball was very handsome, and all the ladies wore their new ball dresses, and as was often the case when the governor of the Commonwealth came to the cattle show officially, he brought with him a small escort of cadets, and they were very ornamental in their military costume of white, red and gold. The supper, a very simple repast, at which nothing stronger than lemonade was allowed, was served in an upper hall. We kept early hours, going and coming away at what would now be considered a most unfashionable hour. We danced quadrilles, Spanish and old-fashioned country dances, the fig-

ures being called for us, and there was some waltzing, but not much, and we generally had what was called a "grand March" of all the dancers. But one and all enjoyed themselves, and made many valuable acquaintances among the large number of strangers present of both sexes, which did not end with the close of the ball.



From an old letter dated Oct. 12, 1821, written by a lady in Worcester to her nephew in Boston, I quote the following, and I judge from these extracts that in those remote days cattle show week was as gay as it was in later days: "Young men are not invited to these parties under the age of twenty-one, except collegians, so if you had been here at the ball the managers would have known your age. Girls are invited at sixteen. The dissipation of Worcester at this time of the year is beyond that of the city, and we have all the extravagance without some of the comforts, such as carriages, at our command, and the privilege of refusing invitations by telling a few innocent white lies, and the dress is much attended to * * * The girls are going to a dance tonight, but it is raining hard, and how they will get to the house I know not. I hope they will not walk it. Mrs. Salisbury has an old ladies' party tonight and the young men will go from one to the other.

"Mrs. Foxcroft's party of last evening went off charmingly, and they almost brought down the old house in their dance. The girls had a delightful evening and a pretty supper.

"Sept. 15, 1822 - - I hope to see --- here at the cattle show. We enjoy ourselves more here than you do in the city. The girls are now in the ballroom dressing it, and three beaux assisting. My dress is finished, but our going depends on Mrs. Burling, who is failing fast. * * * Mrs. Styles has given a dance and party to old and young. Mrs. Newton gave one on Tuesday last to the old, and on Wednesday a supper and dance to the young. * * * I am invited to a party at Mrs. Burnside's but outside the family I am most intimate with Mrs. Salisbury, and the Misses Waldo * * * Tell S---that Miss Prentice, who carried round the cake at Mrs. Bigelow's on cattle show morning, is to be married."

Twenty and twenty-five years later than the dates of these old letters it was the custom for the young people of Worcester to meet, as the people did in 1822, at Mrs. Bigelow's on Front street, on cattle show morning for the ostensible purpose of seeing the drawing match, which took place up a hill nearly opposite the house - now a street, I believe, leading through from Front to Park street. There was no cake "carried round" in these later days, but, as in duty bound we looked at the enormous oxen as they did their work; but as the company were more on pleasure bent for the moment than in making a critical study of the exhibition, I fancy any one of the party would have been puzzled if they had been called upon to testify as to the merits of any particular yoke of oxen.



* * * The last and crowning event of the week, however, was the annual ball given by Governor and Mrs. Lincoln, on Thursday evening, the company composed mostly of the same people who were present at the ball of the preceding evening, including the large number of strangers who were present on that occasion. These balls be-



ing private parties, the present writer is precluded from describing them in detail, but a few people may yet be living in Worcester who will remember what beautiful balls they were and they will recall with what courtesy and cordiality the guests were received by their host, a gentleman of the old school, and what a hearty welcome was extended to them by their hostess, and how all the family vied with each other in polite attention to their parents' guests.

I have vainly endeavored to determine the date of the first cattle show ball, but if we may judge from the old letters from which I have quoted, it was an established custom in 1821. So we may infer that one had been given some years previous. The last one was given in the early 50's. The first Lincoln ball, from what I can learn, was probably given about 1824 or near that time, the two balls after this date being coeval with each other. The last one took place in the early 40's, there being one in 1842, and I think one the next year, but there were none after that date. I have no recollection of these balls in the house on Main street, but only of those in the then new house of Gov. Lincoln on Elm street, now occupied by his grandson.

On Friday it was the custom of the young people to visit about at each other's houses, to return with their guests the calls which had been made on the latter during the week, and to discuss the events of that time. On Saturday we obeyed the old adage of "speeding our parting guests" on their way, as we had "welcomed their coming" on the preceding Monday, and then another cattle show week had come to a close, and Worcester had

returned to its normal condition, while the Worcester County Agricultural Society had, by another brilliant festival, increased the fame of its annual cattle show in the "Heart of the Commonwealth."

* From "The Bulletin" of the Worcester Society of Antiquity, Worcester, Mass. Nov. 1899, No. 14.



NEWS

Write to Folk-Legacy Records, Inc. Huntington, Vt. for their new list of folk song recordings.

Married: Jean Ashley and Kelvin Domovs, October 9, 1965

THANKS: To Dave Bridgham, cookbooks; to Michel Cartier, dance programs; to Leonne Cottle, dance programs and recipes; to Helen Orem, festival & dance programs; to Madeline Allen, cookbook; to Rose Strasser, cookbook; and to Faith Mattison, music & directions for "The Bay State Quadrilles," circa 1844.

Folk Dance Records are now available from the Taylors - 62 Fottler Avenue, Lexington 73, Mass. For help in identifying a record, just ask - describe the dance, show a step, hum the tune. Talk to Conny or Marianne at a dance or call them at home in Lexington: 862-7144



CONTRA DANCE

THE ORANGE TREE

"Muldoon's Favorite Reel"

traditional



cples 1-4-etc
active. DON'T
cross over

First & third couples balance partners and turn by right
once and a half around

Balance partners again; First cple down outside, third
cple up the center at same time

Both couples balance partners again & turn $1\frac{1}{2}$ around

First cple up center, third cple down outside

First couple cast off one couple

Six hands once around

Top two couples right and left four.

SQUARE DANCE

"OLD FALL RIVER LINE"

as called by Paul Hunt and recorded by Folk Dancer on
MH 1041

A singing quadrille for your "Dance of the 50's" party

Any introduction you wish

The two head couples promenade half around the outside
ring

Up the center and right and left through

Til you get back home again

Then you circle four with the couple on your right

Then you break and make two lines

Forward eight, and eight fall back On the Old Fall

River Line

Then you chain your ladies 'cross the set (don't return)

Chain the ladies down the side - - - -

Then you chain the girls across the set

Turn around and watch 'em go!

Then you chain 'em home, yes right back home

And hand them to their beaux.

Now you allemande left with your corner

And you allemande right with your own

You swing that corner lady there

You swing her all alone

Then you promenade with the one you swung

Hurry up, you're doing fine

Promenade like a big parade On the Old Fall River Line.

Repeat figure once more for head couples

Repeat figure twice more for side couples.

Any ending you wish.

FOLK SONG

A TRIP TO THE GRAND BANKS

Maine



Early in the spring when the snow is all gone,
 The Penobscot boys are anxious their money for to earn;
 They will fit out a fisherman, one hundred tons or nigh,
 For the Grand Banks of Newfoundland their luck for to try.

Sailing down the river, the weather being fine,
 Our homes and our friends we leave far behind;
 We pass by Sable Island, as we've oft done before,
 Where the waves dash tremendous on a storm beaten shore.

Now the vessel is our quarters, the ocean is our home,
 And islands, capes and headlands we leave far astern;
 We run to the eastward for three or four days,
 Then round to and "sound" upon the western edge.

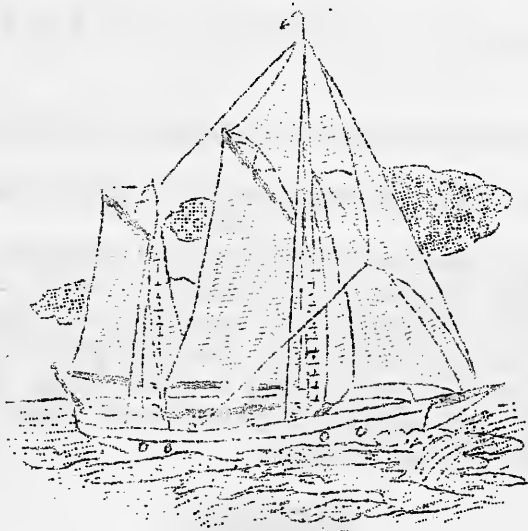
Then we run for the shoals and we run for the rocks,
 Where the hagduls and Careys, they surround us in flocks;
 We let go our best anchor, where the seas run so high,
 On the Grand Banks of Newfoundland the snakeyes for to
 try.

Early in the morn at the dawn of the day,
We jump into our dories, and we saw, saw away;
The snakeyes steal our bait, and we rip and we rave,
If we ever get home again, we'll give up our trade.

In this way we pass the summer, through dread and through
fear,
In fog mulls and gales of wind, and big ships passing
near;
They sometimes run the schooners down, and sink them in
the deep,
The thoughts of such scenery is horrid to repeat.

Now the salt is all wet but one half a pen,
The colors we will show, and the main sail we bend;
Wash her down and scrub the decks, the dories we will
stow,
Then heave up the anchor! To the westward we go.

* "Snakeyes" are small codfish, so named because they bite at fish-eyes used for bait. "Hagduls" or "hagdens" are jaegers or skua gulls that rob smaller species of their catch. "Carey"s are stormy petrels, or "Mother Carey's chickens."



FOLK DANCE

BLAYDON RACES MIXER

English

Devised by Wm. Scott, Hexham

"Four North-Country Folk Dances" 7EG 8718



Formation: Single circle of couples all facing center

Meas. 1-8: All four steps into the center and back
twice

Meas. 9-16: Ballroom position with partner: 2 slow
chasse steps in to center; 2 chasse steps out
then 4 2-steps, LOD, turning once around

Meas. 17-24: All promenade with partner CCL

Meas. 25-32: Men move ahead to next lady, balance and
swing the same, and put her on right for next
round of the dance.

(((((



TAKE A FLING AT

SCOTTISH DANCING

Every Monday evening at the Cambridge, Y.W.C.A. It's easy to get to...just a block off Mass. Avenue and Central Square at 7 Temple St. Cambridge, Mass.

The Boston Branch of the Royal Scottish Country Dance Society have scheduled a series of beginner classes of seven lessons each. You may enter either on the first or second Monday of any series. But please don't come in the middle of series unless you just want to watch.

The series follows: Jan. 3, 1966; Feb. 28, 1966; April 25, 1966. The newcomers will be instructed - as a group - in basic steps and patterns every Monday from 7:45 to 9:00 P.M. Then from 9:15 to 10:15 P.M. you will be dancing with the intermediate or advanced dancers. With the help of these more experienced dancers, you'll soon increase both your skill and enjoyment. When you outgrow this basic class, you'll be moved into a more advanced group.

If you've done Scottish Country Dancing before, you may enter a newcomers' group any time you wish. You and your instructor can then decide what class - basic, intermediate or advanced - is right for you.

Five Monday sessions during the season won't involve

any teaching. Instead, there will be a party program with all three groups dancing together. Monday party dates are: Feb. 21, April 18, June 13. The Society's annual meeting will precede the June 13th party.

As for fees, your first Monday night session is free. Thereafter you pay \$1. a class. We hope you'll be interested in joining the Society as a Member; for \$2. you help to support our activities and you also receive a free book of dance instructions.

The Society will sponsor a gala Highland Ball on April 30, and a whole weekend of Scottish Dancing in July. If you have any questions concerning our activities or dancing, please call Mrs. Taylor at Lexington, Mass., 862-7144.

(((((

SQUARE DANCE CONFERENCE

A group of former officers of 'The New England Callers Teachers & Leaders Ass'n met Sunday, November 28th and formulated plans to hold an open workshop under the title of "The Modern New England Square Dance Conference" somewhere in central Massachusetts next March.

The program for the all-day workshop will be designed to disprove the belief that New England Type Dancing has remained dormant, and to illustrate how it has progressed during the past decade in keeping with the times and to the desires of the dancers.

All Callers, Teachers and Leaders are invited to attend and will be notified either by direct mail or through their Callers Associations, or through the pages of several Square & Folk Dance publications. Definite time and place will be announced soon. Remember, all welcome!



We are establishing a central office for collecting and dispersing information on Square Dance Camping throughout the country for our growing national membership. We need information on dances to which those attending provide their own food and lodging by means of trailer, pick-up camper, tent-trailer, tent, etc.

Any of your readers, this means you, interested in having their dance campouts included in our listing should forward the information to National Square Dance Campers Association, Inc., Howard and Bev Reoch, 2402 West Lawn Avenue, Milwaukee, Wisconsin, 53209.

#####

Dear National Folk Festival Friends:

I know you will be glad to get the good news that we are moving Westward for the 29th Annual National Folk Festival. The annual gathering will take place at the Denver Civic Arena, Denver, Colorado, within sight of the snow-capped Rockies, on May 5 thru 7, 1966.

Our long time friend and recently elected NFFA president, Arthur Campa, and our sponsor, The Center for Research and Education of Estes Park, Colorado, join in this invitation.

We have more time than usual, and let's make the most of it. Start early in working out financial sponsorships. How can we be of help? Please announce the Festival in your newsletters. Write us your suggestions, and let us know details about your group or others you would recommend. Let's make the 1966 Festival tell

the story of our country through folk music, dances and other folklore.

After January 1, 1966, my address will be c/o Center for Research and Education, Estes Park, Colorado. The telephone number is 586-4197.

We in Colorado look forward to our work together in developing the program for the 29th Annual National Folk Festival.

Sincerely
 Sarah Gertrude Knott
 National Folk Festival Asso.

(((((
)))))

The 15th National Square Dance Convention will be held in Indianapolis, Indiana, June 16, 17 and 18, 1966. The square dance program, directed by Lee and Ginny Matthews, will feature callers from every state in the union and a glittering array of nationally-known callers. The extended round dance program, under the leadership of Betty and Clancy Mueller, will be one of the most pleasing round dance programs ever presented at a National. The list of outstanding leaders and teachers planning to attend is growing every day. The contra and folk dance program headed by Thelma (Pat) and John Tacoma is to be outstanding, and some of the features planned will be "firsts" for national Conventions. Have you ever seen 200 girl scouts in uniform dancing a Polish mazurka? You will see this spectacular event in Indianapolis - June 16, 17, 18, 1966.

00000000000000
 00000000000000

PAINLESS

FOLKLORE



Sometimes over the years - frequently unintentionally - the facts in a case become exaggerated, often distorted, and the new version of a story doesn't even approximate the original. Here is a case in point, and our thanks to a reader in New Hampshire for bringing the truth to light. She writes:

"My attention has been called many times regarding the First Baptist Church of Hampton Falls, N.H. The story that Frank Jones, the Portsmouth brewer, paid for the spire of the church if it would be topped by a bottle is entirely false, and can be easily proved to be untrue by consulting the facts.

"The spire was added to the building in 1859. Mr. Jones was born in 1832, so was 27 years old at the time. According to Hazlett's 'History of Rockingham County', he was working for his brother, who operated a tin shop in Portsmouth. Frank drove a cart around the countryside selling tinware. He was not connected with any brewery in any way at that time, and was in no position financially to be giving money away.

"Some 75 years after the spire was erected, this gross story started. No one seems to know who the evil-minded person was who fabricated it, but it has been widely spread. Samuel Chamberlain and Jack Frost have given it much publicity and people come from all over the country and take snapshots of the building. It is said to be the most photographed church in the United States.

"The little finial at the top of the spire was not intended to represent anything in particular. Some people think it resembles a nine-pin - NEVER a beer bottle!"



REMEMBER

WHEN?

When the boys hung a tin pail of nuts and bolts to the chassis of your auto, and then stuck around to hear you start?

When "Gas" was turned into the tank of your automobile from a gallon measure?

When your mittens were attached to a string worn around your neck?

When the swells wore patent leather buttoned shoes and white vests?

When good whickey was \$1.00 a quart and "fifths" had never been heard of?

When the "stylish" girl wore a "Lillian Russell curl?"

When every budding elocutionist recited, "Curfew Shall Not Ring Tonight?"

When "Rex" cigarettes came two in a package, price one cent?

When the young ladies made fancy penwipers for their gentleman friends?

When your straw hat was anchored by a fancy cord and bar to the button-hole of your coat lapel?

When you visited the gypsy camp and had your fortune told?

When you tried to escort a lady wearing a hoop skirt through a narrow gate?

When youngsters had more fear of the birch rod in the corner than they do now of the whole police force?

When the shoe blacking gave out at a critical moment and you finished the job with stove blacking, and the wonderful shone you got?

When the rocks and fences on every road out of town were painted with advertisements?

When you were learning the meat business how you were sent all over town to borrow a "meat auger?"

When in cold weather the girls wore warm "step-ins" with tape under the feet to hold them down, warm stockings and on top of all that, a pair of red woolen leggings? Remember? It really wasn't so long ago!

(((((((((((((((
))))))))))))))))

LIMERICK

There was a queer fellow named Woodin
Who always ate pepper with puddin';
Till, one day, 'tis said,
He sneezed off his head!
That imprudent old fellow named Woodin.

Edward Bradley (1868)

HOURS OF SLEEP

Nature needs but five,
 Custom gives thee seven,
 Laziness takes nine,
 And wickedness eleven!

EPITAPH

He's done a-catching cod
 And gone to meet his God.

On an 1842 tombstone of a Rhode Island sea captain.

MEETING SEEDS

Earle New Englanders had a name for the three herbs:
 Fennel, dill, and caraway. They called them "meeting-
 seeds" because they carried bunches to church on Sunday
 to nibble on through the long service. The herbs were
 said to keep people awake, and to ward off hiccups.

FOGGY WEATHER

Fog in the valley,
 Get on with your day.
 But gray fog in the hills,
 And at home you may stay.

JOINT OF MUTTON

Hot on Sunday
 Cold on Monday
 Hashed on Tuesday
 Minced on Wednesday
 Curried on Thursday
 Broth on Friday
 Cottage pie on Saturday

(((((
)))

FOLKLORE FOR THE NEW YEAR



NEW YEAR: New Year is probably the oldest festival celebrated by man; It is also the most universal.

Southern mountaineers fire off shotguns at midnight to usher in the New Year; party-goers blow trumpets; people in the Far East beat bamboo sticks together and set off firecrackers; and the early Saxons beat with sticks on their orchard trees to frighten away evil spirits.

To start anew - - to wipe the slate clean and begin again - is the universal hope of New Year's. Mid-westerners eat boiled navy beans as a gesture of humility and, hopefully, to bring good luck and better fare for the remainder of the year. And Southerners eat black-eyes peas for similar reasons.

WINTER SOLSTICE: The winter solstice occurs on Dec. 21 at 2:50 P.M. (EST). At this moment the sun is farthest from the equator and seems to stand still. From this phenomenon we get the word solstice, from the original Latin, which meant sun's stance.

Days begin gradually to get longer after the solstice. Primitive people whose lives were governed so closely by nature, saw in the winter solstice an occasion for celebrating. Winter festivals were common in many parts of the world and were gradually merged with the Christian festival which celebrates the birth of Christ. Thus many Christmas customs actually had their origin in pagan rites.

HALCYON DAYS: When we speak of halcyon days, we have in mind a period of great calm and peacefulness.

The word halcyon comes from the Greek, meaning kingfisher. This bird was thought by the Greeks to nest at sea about the time of the winter solstice. During incubation it calmed the waves, hence our idea of a calm and peaceful period. Some say that the phrase, halcyon days, refers specifically to the seven days before and the seven days after the shortest day, or the winter solstice.

GLASTONBURY THORN: One of the legends of the holiday season is that of the blooming of the tree in Glastonbury on Old Christmas Eve, or Jan. 5 on our calendar. The original tree has been destroyed, but several descendants survive. The tree is a winter-blooming variety of hawthorn which blooms at or near Epiphany and again in the spring.

TWELFTH NIGHT: Twelfth Night, Jan. 6, marks the end of the Christmas holidays for most people. Holly and ivy and Christmas greens are taken out of homes; an ancient superstition held that evil would fall on the household which still kept holly after Twelfth Night.

Literature contains many references to the ceremonies that were a part of the Twelfth Night celebration, but there is little observance of the day now except in churches. James Boswell wrote in London, in 1763, that a great deal of jollity went on in England on "Twelfth Day at the eating of the Twelfth Cake all sugared over."

WASSAILING: A closing ceremony of the winter holidays is the custom of wassailing, a kind of fertility rite held by orchardists of western England on Old Twelfth Night, Jan. 18. By lantern light, farmers carry pails of cider topped with toasted bread into apple orchards. The toast is placed in crotches of trees for robins to keep them from eating tree buds; the cider is poured on the roots of the trees. The ceremony is finished by the participants drinking mugs of cider to the long health of the trees.

#####

HITHER AND YAWN

We can't take it with us -
 That fact we all know:
 My trouble's just keeping
 The stuff 'til I go.



R.R.



The bore chatters on,
 Never losing his breath;
 His way to kill time
 Is to talk it to death.

PROVERBS

A diamond with a flaw is better than a common stone
 that is perfect (Chinese).

The Devil comes where money is; where it is not,
 he comes twice (Swedish).

Debts are like children: The smaller they are the more
 noise they make (Spanish).

A nightingale does not live on songs (Russian).

One cannot take half a fowl for cooking and leave the
 other half for laying eggs (Indian).

If it were in our power to keep the cherry-blossom on
 the tree, we should cease so much to admire it (Japan).

TONGUE TWISTERS

Slick Sam Slade slid swiftly through seventy thick
 thickets.

What eat ye, gray Geese? Green grass, gray Geese?

Tommy Tucker caught two tooters to toot.

#####

HOMETOWN FOOD



The painful price we pay for progress.

Today's cakes are lighter, higher, tenderer, sweeter, more moist, and stay fresh longer than the cakes of a few years ago.

But the batter is a pale, thin, watery, insipid thing, good only for making cakes. One of the great joys of childhood - cleaning the bowl and licking the spoon - is disappearing.

While it may be too much to attribute the waywardness of modern youth to the disappearance of good cake batter, it must be admitted that a youth who is busy chasing the last smidgen of batter around a bowl cannot be all bad.

And if, in those happy days, there was sibling rivalry over who would get the bowl and who would get the spoon, it was a healthy rivalry. Besides, an understanding mother would make up enough batter to satisfy the immediate needs of her offspring who lacked the patience to wait until the cake was baked. She would leave a good portion of the batter in the bowl. Whoever invented the rubber bowl scraper was no friend of youth for he created technological unemployment in its worst form.

There's a New England recipe that produces a fairly good cake, mildly flavored with mace. It reportedly does not stay fresh very long, a theory we have never been able to test at our house.

But the batter, ah, the batter! It has heft and body, it has substance; it is a batter, if you will, of character. Here's the recipe:

NEW ENGLAND LAYER CAKE

3/4 cup butter	2 cups flour
1 cup sugar	2tsps baking powder
2 egg yolks, unbeaten	1/2 tsp mace
1 whole egg	1/2 tsp salt
1 cup milk	

Preheat oven to 375 degrees. Cream butter, gradually adding sugar. Add egg yolks one at a time, beating hard after each addition. Add whole egg; beat hard. Sift together dry ingredients. Add to creamed mixture alternately with milk, beginning and ending with dry ingredients. Pour into two 8-inch greased and floured cake pans. Bake 20 to 25 minutes, depending on how much batter you use after leaving some in the bowl for the children.



Fruit almost always tastes good when served with meat, but this combination of bananas and ham tops the list of good things to eat. The easy-to-make gourmet recipe is called Paema Bananas - baked bananas with a cheese-bread coating.

The banana preparation is simple. Firm, semi-ripe bananas should be used for best results. The bananas are peeled and rolled in lemon juice, then coated with a grated parmesan and romano cheese-bread crumb mixture.

Serve with baked ham or pork.

PARMA BANANAS

$\frac{1}{2}$ cup dry bread crumbs
 $\frac{1}{4}$ cup grated parmesan and romano cheese
 $\frac{1}{8}$ tsp salt
 6 tbsps melted butter
 4 large semi-ripe bananas
 1 thsp bottled or fresh lemon juice

In an oven-proof pie plate, combine bread crumbs, cheese, and salt. Blend well. Stir in melted butter and mix well. Set aside.

Peel bananas. Coat well with lemon juice. Roll in crumb mixture, coating all sides well. Place in lightly buttered 8x8x2-inch pan. Bake in moderate oven (375) for 20 minutes, or until crumbs are lightly browned.

Slice bananas in half lengthwise and serve hot with baked ham, roast loin of pork, or pork chops. Allow $\frac{1}{2}$ banana to a serving.



HEARTY SANDWICHES FOR CHILLY DAYS

Home Style Favorite

Heat together home-made (or canned) corned beef hash with small amount of catchup. Spread on hot toast and cover with slice of Swiss cheese. Broil 3-5 minutes until cheese is melted.

Hot From The Grill

Combine fresh (frozen or canned) crab meat with finely

chopped celery, pickle relish, mayonnaise, salt and pepper to taste. Spread on white sandwich bread. Sprinkle with grated Parmesan cheese and broil 3-5 minutes until browned and bubbly.

Frenchman's Delight

Spread one slice of white sandwich bread with creamed cottage cheese and the other with deviled ham. Put together, sandwich fashion, and dip in egg and milk mixture. Brown slowly in melted butter in skillet.

CRANBERRY-ORANGE BREAD

Sift 2 cups flour

$\frac{1}{2}$ tsp salt

$1\frac{1}{2}$ tsp baking powder

$\frac{1}{2}$ tsp soda

1 cup sugar

To juice and grated rind of 1 orange, add 2 tbs. shortening and boiling water to make $\frac{3}{4}$ cup.

Add 1 egg to dry ingredients

Add $\frac{1}{2}$ cup chopped nuts and 1 cup raw cranberries cut in small pieces. Mix well. Bake in slow oven for 1 hr. Store 24 hours. Delicious with coffee, or for toast.

Maybe you've put off making delicious old-fashioned pop-corn balls for your children - and yourself! - because it's been such a slow, laborious process. Instead of the old way of cooking the sirup 25 to 30 minutes, you can now make a sirup that takes only 5 minutes cooking time. Like this:

6 qts popped corn (1 oz raw	$\frac{1}{2}$ tsp cream of tartar
pop-corn makes 1 qt.)	1 tbs butter (more may be
2 cups white sugar	used if richer sirup is de
1 cup corn sirup	sired)
$\frac{1}{2}$ tsp soda	

Pop 6 quarts of pop-corn and place in warm oven to keep crisp. Cook together white sugar, corn sirup, cream of tartar, and butter. Cook until a small amount makes a firm ball when placed in cold water, about 5 minutes. Remove from heat and add soda.

Using a large bowl, pour the sirup over the popped corn stirring constantly until pop-corn is thoroughly covered. Dampen hands with cold water, and form into balls. If you wish, nuts, gum-drops, and the like can be added to the mixture.

00000

THANKS: To Don & Marie Armstrong, many cookbooks; Tony Seliskey, cookbooks.

00000

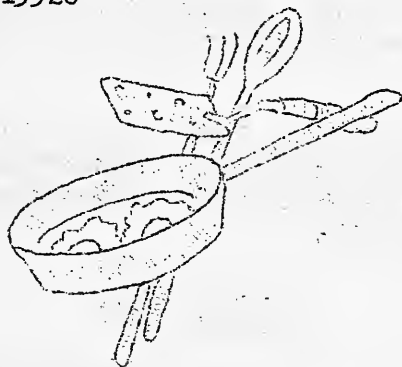
The New York State Historical Association has announced that its 19th annual Seminars on American Culture will be presented in Cooperstown, New York, between July 3-8 and 9-16, 1966. Each week three morning courses will be offered, open to American enthusiasts of all ages and occupations at a reasonable cost.

The 1966 curriculum will range from American vernacular dance to life in the 19th century, from the productions of books and booklets to a study of biography. The faculty, chosen for its ability to translate its scholarship in exciting terms, will include, beside members of the Association staff, such experts as Beaumont and Nancy Newhall, Marshall Stearns, Caroline Keck, Robert Wheeler, Harold Peterson.

As a special feature, there will be three workshops presented in spinning and weaving, wood carving, and tin painting. Seminarans may attend workshop sessions in lieu of one of the regular courses.

Full details are contained in a Seminar brochure, which will be available after February 15, 1966. Copies may

be procured by writing to Frederick L. Rath, Jr., Vice Director, New York State Historical Association, Cooperstown, N.Y. 13326



KITCHEN

HINTS

A potato peeler makes a good shaver for bar chocolate. Much easier than a knife and it shaves paper thin.

A muffin tin is ideal for baking tomatoes or stuffed peppers. The individual wells cradles them perfectly.

Use a metal scouring pad to scrub potatoes for baking. Also good on new potatoes for removing the thin peeling.

A good way to hold slipcovers taut on furniture is to tuck cellulose sponges between the arms and cushions as well as the back.

Water African violets with left over coffee and watch them grow.

Before knitting Angora wool put it in the refrigerator for 24 hours to help keep the fluff from rising while working on it.

To remove ink spots from washable fabrics, rub chalk on both sides of the spots, and wash in soapy water.

Fold waxed paper over the knife blade when slicing your cheese. Keeps the cheese from sticking to the blade.

A strip of velvet or velveteen sewed inside the band of a skirt will prevent a blouse from slipping up and out.

Cut a sponge to fit the bottom of a flower pot. Works better than gravel to hold moisture and keep soil from sifting out.

Fuller's earth is the best thing for removing oil stains from a basement floor. Just sprinkle it on and let it stand for several days. The stain will be gone when you sweep it off.

(((((((((((
)))))))))

THANKS: To Mrs. John Clarke, square dance cake recipe.

#####

Clay County Album of fiddle and banjo tunes featuring French Carpenter is available from Ken Davidson, c/o Blue Hill Recordings, Box 5007, Charleston, West Va. at \$2.25 each, postpaid.

Collector's Reissues offered by David Freeman, 311 East 37th St. N.Y. 10016. # 503 is Mountain Fiddle Music, Vol 2. These are old fiddling recordings which have been recorded in a single album for collectors benefit.

Folk Fiddling Left Handed Style featuring Lloyd Wanzer, available from him at Rt # 5, Box 88, Caldwell, Idaho, and sell for \$3.95 each.

Texas Hoedown, featuring Bartow Riley, Vernon Solomon & Benny Thomasson, may be obtained by sending \$4.00 to - Bartow Riley, Olton, Texas.

#####

Keeping a secret from some people is like trying to smuggle daylight past a rooster.

SPRING WORKSHOP

Sherwood Inn

Windsor, Nova Scotia

April 15 - 16

Squares

Contras

Folk

with

Arch Erickson

-

and

-

Roger Whynot

Friday Night: 8:00 - 11:30 Saturday 9:00-12:00
1:30-4:00

\$10.00 per person covers everything. Pre-registration
by April 8th a necessity. Individual sessions \$1.50 ea
Contact C.R. Whynot, Box 325, Milton, Queen's County
Nova Scotia

~~#####~~

NORTHERN JUNKET

Vol. 8

No 7

Two dollars and a half per
12 issues

Single copies @ .25¢ each

Editor - - Ralph Page

Folk Dance Editor

Ted Sannella

Correspondents:

Mary McKenna

Hugh Thurston

Herb Warren



January 1966

